

## Ada Or Ardor A Family Chronicle

Russia, 1905. Behind the gates of the Karenin Palace, Sergei, son of Anna Karenina, meets Tolstoy in his dreams and finds reminders of his mother everywhere: the almost-living portrait that the Tsar intends to acquire and the opium-infused manuscripts she wrote just before her death, one of which opens a trapdoor to a wild feminist fairytale. Across the city, Clementine, an anarchist seamstress, and Father Gapón, the charismatic leader of the proletariat, tip the country ever closer to revolution. Boullosa lifts the voices of coachmen, sailors, maids, and seamstresses in this playful, polyphonic, and subversive revision of the Russian revolution, told through the lens of Tolstoy's most beloved work.

The story of Nabokov's life continues with his arrival in the United States in 1940. He found that supporting himself and his family was not easy--until the astonishing success of *Lolita* catapulted him to world fame and financial security.

Set in a "dreambright" America, at the turn of the century, the novel depicts an incestuous love affair Roman.

"Wonderful, compulsively readable, delicious" personal correspondences, spanning decades in the life and literary career of the author of *Lolita* (The Washington Post Book World). An icon of twentieth-century literature, Vladimir Nabokov was a novelist, poet, and playwright, whose personal life was a fascinating story in itself. This collection of more than four hundred letters chronicles the author's career, recording his struggles in the publishing world, the battles over *Lolita*, and his relationship with his wife, among other subjects, and gives a surprising look at the personality behind the creator of such classics as *Pale Fire* and *Invitation to a Beheading*. "Dip in anywhere, and delight follows." —John Updike

First publication of an index-card diary in which Nabokov recorded sixty-four dreams and subsequent daytime episodes, allowing the reader a glimpse of his innermost life.

Probes the mind of a man whose unconscious sexual and destructive obsessions drive him to strangle his wife and escape into the Europe of his past

"A collection of letters between Vladimir Nabokov and his wife Vera."--

The Gift is the phantasmal autobiography of Fyodor Godunov-Cherdyntsev, a writer living in the closed world of Russian intellectuals in Berlin shortly after the First World War. This gorgeous tapestry of literature and butterflies tells the story of Fyodor's pursuits as a writer. Its heroine is not Fyodor's elusive and beloved Zina, however, but Russian prose and poetry themselves.

Professor Timofey Pnin, late of Tsarist Russia, is now precariously perched at the heart of an American campus. Battling with American life and language, Pnin must face great hazards in this new world: the ruination of his beautiful lumber-room-as-office; the removal of his teeth and the fitting of new ones; the search for a suitable boarding house; and the trials of taking the wrong train to deliver a lecture in a language he has yet to master. Wry, intelligent and moving, Pnin reveals the absurd and affecting story of one man in exile.

Professor Adam Krug, the foremost philosopher of his country, is, along with his son, kidnapped by the government in hopes of making him support Paduk, dictator and leader of the Party of the Average Man

Paints a portrait of a seemingly respectable man whose desire for a twelve-year-old girl becomes an obsession that can only end in the splintering of his life.

The acclaimed author of *Lolita* offers unique insight into works by James Joyce, Franz Kafka, Jane Austen, and others—with an introduction by John Updike. In the 1940s, when Vladimir Nabokov first embarked on his academic career in the United States, he brought with him hundreds of original lectures on the authors he most admired. For two decades those lectures served as the basis for Nabokov's teaching, first at Wellesley and then at Cornell, as he introduced undergraduates to the delights of great fiction. This volume collects Nabokov's famous lectures on Western European literature, with analysis and commentary on Charles Dickens's *Bleak House*, Gustav Flaubert's *Madam Bovary*, Marcel Proust's *The Walk by Swann's Place*, Robert Louis Stevenson's "The Strange Case of Dr. Jekyll and Mr. Hyde," and other works. This volume also includes photographic reproductions of Nabokov's original notes, revealing his own edits, underlined passages, and more. Edited and with a Foreword by Fredson Bowers Introduction by John Updike

'In general Glory is my happiest thing.' 'The fun of Glory is . . . to be sought in the echoing and linking of minor events, in back-and-forth switches, which produce an illusion of impetus; in an old daydream directly becoming the blessing of the ball hugged to one's chest, or in the casual vision of Martin's mother grieving beyond the time-frame of the novel in an abstraction of the future that the reader can only guess at, even after he has raced through the last seven chapters where a regular madness of structural twists and a masquerade of all characters culminate in a furious finale, although nothing much happens at the very end - just a bird perching on a wicket in the greyness of a wet day' - Vladimir Nabokov

Nabokov's first novel in English, one of his greatest and most overlooked, with a new Introduction by Michael Dirda.

The textural discussion accompanying this novel examines the thematic and technical elements which make it a literary classic

In *Pale Fire* Nabokov offers a cornucopia of deceptive pleasures: a 999-line poem by the reclusive genius John Shade; an adoring foreword and commentary by Shade's self-styled Boswell, Dr. Charles Kinbote; a darkly comic novel of suspense, literary idolatry and one-upmanship, and political intrigue.

The runaway success of *Fifty Shades of Grey* made erotica mainstream, but can erotica really be written off as derivative fiction read by suburban moms for titillation? As Karl Wolff investigates in his new collection of essays, erotica belongs in a vast literary landscape, a genre that hides hidden treasures and rare delights. He covers erotica from *The Song of Songs* to Nic Kelman's *girls: A Paean*; from *Gynecocracy* to *Matriarchy: Freedom in Bondage*; from *City of Night* to *Naked Lunch*; *Story of the Eye* to *Story of O*; and a bawdy bouquet of graphic novels. The *NSFW Files* includes essays on erotica written by a Nobel laureate, an outsider artist, a surrealist, and a French prisoner, among many more. Most important, the essay collection offers an answer to the question, "What dirty book should I read next?"

Nabokov's *Ada: The Place of Consciousness* explores the relationship between the obvious dazzle of Nabokov's style and the unsuspected depths of his thought before focusing on his richest and most surprising novel. This "stunning," "magnificent" first book by "the great man of Nabokov studies," which "provides not only the best commentary on *Ada*, but also a brilliant overview of Nabokov's metaphysics," has now been updated with a new preface, four additional chapters and two comprehensive new indexes.

When Vladimir Nabokov died in 1977, he left instructions for his heirs to burn the 138 handwritten index cards that made up the rough draft of his final and unfinished novel, *The Original of Laura*. But Nabokov's wife, Vera, could not bear to destroy her husband's last work, and when she died, the fate of the manuscript fell to her son. Dmitri Nabokov, now seventy-five—the Russian novelist's only surviving heir, and translator of many of his books—has wrestled for three decades with the decision of whether to honor his father's wish or preserve for posterity the last piece of writing of one of the greatest writers of the twentieth century. His decision finally to allow publication of the fragmented narrative—dark yet playful, preoccupied with mortality—affords us one last experience of Nabokov's magnificent creativity, the quintessence of his unparalleled body of work. Photos of the handwritten index cards accompany the text. They are perforated and can be removed and rearranged, as the author likely did when he was writing the novel.

Formalist criticism of the modern novel has concentrated on its spatial aspects. Patricia Tobin focuses, instead, on the modern novel's temporal structure. She notes that the "genealogical imperative" that dominated the nineteenth-century novel, in which one event gave birth to another, has broken down in the twentieth-century novels she studies. Further, she draws parallels between this collapse of linear narrative and the current challenge to linearity from many other areas of modern thought. Beginning with Mann's *Buddenbrooks* as a family chronicle novel that fully embodies the classical genealogical structure, the author extends her analysis to include distortions of the linear perspective in Lawrence's *The Rainbow*, Faulkner's *Absalom, Absalom!*, Nabokov's *Ada, or Ardor*, and Márquez's *One Hundred Years of Solitude*. She finds that in these novels about family relationships, the continuity of time, family, and story has dissolved so that past, present, and future have lost their distinctions; sins against the dynastic family are not only recognized but celebrated; and literary and existential meanings are suspended in unlikely juxtapositions, irrational metamorphoses, and proliferating possibilities. Professor Tobin suggests that the disappearance of the genealogical imperative in the contemporary world's sense of reality may account for much of what appears to be anonymous, peripheral, and excessive in post-modern fiction. Originally published in 1979. The Princeton Legacy Library uses the latest print-on-demand technology to again make available previously out-of-print books from the distinguished backlist of Princeton University Press. These editions preserve the original texts of these important books while presenting them in durable paperback and hardcover editions. The goal of the Princeton Legacy Library is to vastly increase access to the rich scholarly heritage found in the thousands of books published by Princeton University Press since its founding in 1905.

Interviews, articles, and editorials from the 1960s and 1970s reveal Nabokov's personal views on a range of subjects, including art, education, politics, literature, movies, and modern times

Berlin in the late twenties provides the setting for this novel about a woman's scheme to murder her husband to live on his money with his nephew

On the country estate of his art-collecting uncle, Van Veen meets Ada, his beautiful cousin. Their relationship flourishes, but both were born into one of America's illustrious families, a vast over-extended empire, and this causes problems for the lovers.

From the writer who shocked and delighted the world with his novels *Lolita*, *Pale Fire*, and *Ada, or Ardor*, and so many others, comes a magnificent collection of stories. Written between the 1920s and 1950s, these sixty-five tales--eleven of which have been translated into English for the first time--display all the shades of Nabokov's imagination. They range from sprightly fables to bittersweet tales of loss, from claustrophobic exercises in horror to a connoisseur's samplings of the table of human folly. Read as a whole, *The Stories of Vladimir Nabokov* offers and intoxicating draft of the master's genius, his devious wit, and his ability to turn language into an instrument of ecstasy.

A rich compilation of the previously uncollected Russian and English prose and interviews of one of the twentieth century's greatest writers, edited by Nabokov experts Brian Boyd and Anastasia Tolstoy. "I think like a genius, I write like a distinguished author, and I speak like a child": so Vladimir Nabokov famously wrote in the introduction to his volume of selected prose, *Strong Opinions*. *Think, Write, Speak* follows up where that volume left off, with a rich compilation of his uncollected prose and interviews, from a 1921 essay about Cambridge to two final interviews in 1977. The chronological order allows us to watch the Cambridge student and the fledgling Berlin reviewer and poet turn into the acclaimed Paris émigré novelist whose stature brought him to teach in America, where his international success exploded with *Lolita* and propelled him back to Europe. Whether his subject is Proust or Pushkin, the sport of boxing or the privileges of democracy, Nabokov's supreme individuality, his keen wit, and his alertness to the details of life illuminate the page. In May 2005 Penguin will publish 70 unique titles to celebrate the company's 70th birthday. The titles in the Pocket Penguins series are emblematic of the renowned breadth of quality of the Penguin list and will hark back to Penguin founder Allen Lane's vision of good books for all'. shocked a generation when Putnam, now a part of the Penguin group, published *Lolita* the account of one man's longing for a very young girl in 1955. Stylish, intricate and sensuous, these wickedly inventive stories are a rich combination of humour and horror: exploring questions of literature, love, madness and memory.

Smurov, a fussily self-conscious Russian tutor, shoots himself after a humiliating beating by his mistress' husband. Unsure whether his suicide has been successful or not, Smurov drifts around Berlin, observing his acquaintances, but finds he can discover very little about his own life from the opinions of his distracted, confused fellow-émigrés. Nabokov's shortest novel, *The Eye* is both a satirical detective story and a wonderfully layered exploration of identity, appearance and the loss of self in a world of word-play and confusion.

*Ada, Or, Ardor, a Family Chronicle* McGraw-Hill Companies *Ada, Or Ardor* *Ada Or Ardour* *A Family Chronicle*

"In *The Tender Friendship and the Charm of Perfect Accord*, Gavriel Shapiro contends that Vladimir Nabokov's worldview and verbal artistry cannot be fully understood without first understanding the relationship between the writer and his father, Vladimir Dmitrievich Nabokov, the distinguished jurist and prominent statesman at the turn of the 20th century, who at the same time was a great connoisseur of literature, painting, theater, and music; a passionate lepidopterist; an enthusiastic chess player; and an avid athlete. Although Nabokov experts have long noted the importance of this relationship, this is the very first book-length study on this crucial subject. In this book, Shapiro explores the unique nature of their bond, which Nabokov characterized as that of the "tender friendship" marked by the "charm of our perfect accord," particularly exceptional when compared to numerous father-and-son relationships in Russian and Western European literature of the 19th and 20th centuries"--

A dazzling story of obsessive love emerges in Cynthia Zarin's luminous new book inspired and inhabited by the title character of Nabokov's novel *Ada, or Ardor: A Family Chronicle*, who was the lifelong love of her half brother, Van. These electric poems are set in a Nabokovian landscape of memory in which real places, people, and things—the exploration of the Hudson River, Edwardian London, sunflowers, Chekhov, Harlem, decks of cards, the death of Solzhenitsyn, morpho butterflies—collide with the speaker's own protean tale of desire and loss. With a string of brilliant contemporary sonnets as its spine, the book is a headlong display of mastery and sorrow: in the opening poem, "Birch," the poet writes "Abide with me, arrive / at its skinned branches, its arms pulled / from the sapling . . . the birch all elbows,

taking us in.” But Zarin does not “Destroy and forget” as Nabokov’s witty, tender Ada would have her do; rather, as she writes in “Fugue: Pilgrim Valley,” “The past’s / clear colors make the future dim, Lethe’s / swale lined with willow twigs.” Like all enduring love poetry, these poems are a gorgeous refusal to forget. A riveting, high-stakes performance by one of our major poets, *The Ada Poems* extends the reach of American poetry.

The saga of a nation divided—from the Union Army’s disaster at Fredericksburg to its triumph at Gettysburg—by a Pulitzer Prize-winning Civil War chronicler. In the second book of the *Army of the Potomac Trilogy*, Bruce Catton—one of America’s most honored Civil War historians—once again brings the great battles and the men who fought them to breathtaking life. As the War Between the States moved through its second bloody year, General Ambrose Burnside was selected by President Lincoln to replace the ineffectual George “Little Mac” McClellan as commander of the Union Army. But the hope that greeted Burnside’s ascension was quickly dashed in December 1862 in the wake of his devastating defeat at Fredericksburg. Following Burnside’s exit, a mediocre new commander, Joseph “Fighting Joe” Hooker, turned a sure victory into tragedy at Chancellorsville, continuing the Union’s woes and ensuring Robert E. Lee’s greatest triumph of the war. But the tide began to turn over the course of three days in July 1863, when the Union won a decisive victory on the battlefield of Gettysburg. Months later, Lincoln would give his historic address on this ground, honoring the fallen soldiers and strengthening the Union Army’s resolve to fight for a united and equal nation for all of its people. With brilliant insight, color, and detail, Catton interweaves thrilling narratives of combat with remarkable portrayals of politics and life on the home front. *Glory Road* is a sweeping account of extraordinary bravery and shocking incompetence during what were arguably the war’s darkest days.

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